Stolen Art Alert

Volume 2 Number 5
July 1981

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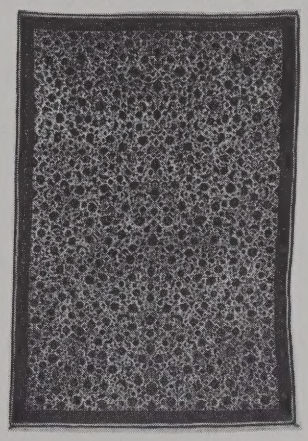
Odyssey of an Oriental Carpet

One night last May, Mr. Parvis Nemati, President of Antique Buyers International, a New York gallery specializing in fine Oriental rugs, received a telephone call from the police stating that there had been a break-in at his gallery on Madison Avenue. He proceeded to the gallery to meet the police and to ascertain what was missing. When he arrived, Mr. Nemati was astonished to find that the thieves had gained entry by means of a hole that had been tunnelled through the gallery wall from an outside hallway. Mr. Nemati and his assistant began sorting through an inventory of over 1,000 rugs. It was well into the next day before they knew just what was missing. Five rugs had been discovered stolen, including one of particular interest. This rug was the work of the celebrated weaver Amoghli of Mashad in Northeastern Iran, and had been woven for Reza Shah, father of the late Shah, around 1930. The rug is easily recognized by anyone familiar with the type, for it bears the signature of its maker and is surrounded by a magenta silk selvage, a color strictly reserved for the royal family. The Amoghli had also been exhibited, and was illustrated in the book *Rugs as an Investment* by Mr. Nemati (New York, Agate Press, 1980).

Detectives assigned to the case, after conferring with the gallery owner, decided not to publicize the theft. The theory, which proved correct, was that the rugs might still be in the area. The police felt that publicity might force them out of sight or out of the country or both.

Believing that the thieves must have been rug specialists, Mr. Nemati was determined to get his rugs back. Every day he went to the wholesale rug market to look for them. On the twelfth



day, he saw one of his rugs. Continuing to look, he found three others, but not the Amoghli Mashad. He bargained with the dealer for the four rugs, just as he normally would have done, and bought them. As the bargaining closed, Mr. Nemati asked for a receipt, which the dealer refused. He didn't argue this point, but said he wanted to call his office to tell them he had found just the right rug for one of his clients. He actually called the police. The two requests, plus the fact that Nemati had picked out all four stolen rugs, must have made the dealer suspicious.

When Mr. Nemati returned from calling the police, he found the rug merchant's shop closed. Two of Nemati's friends from a gallery nearby said they had seen the other dealer leaving by the stairs with rugs under his arms. Nemati waited for the police, who said they were on their way. As he waited, the brother of the dealer who had sold him the stolen rugs arrived and demanded an explanation of what was going on. It was explained that the rugs were stolen from the Antique Buyers

Continued p 11 col 2

Prints Legislation In New York

A bill requiring all fine prints sold in New York to be documented as to the size and nature of their edition has passed the New York legislature. If signed by the Governor, it will impose significant new regulations on the state's print industry, leading to greater disclosure to the collector of exactly what he is buying.

The bill, an amendment of the New York General Business Law, was drafted and sponsored by the Attorney General of the State of New York following hearings last November to explore the need for and possible scope of legislation in this area. The Attorney General has sought for more than ten years to regulate the sale of limited edition prints, but the present bill is the only one that has received broad support from the art world. It would require that sellers of prints provide buyers with exact documentation of how the print was made, the number of prints in an edition, the number of proofs, whether the edition is original to the print medium, and whether it was produced under the artist's direct supervision. The bill seeks to correct increasing abuses in print publishing, whereby reproductions of an artist's work are sold as originals, outright fakes are sold as works by a master, and bona fide editions are published with unjustifiably copious unnumbered proofs. In recent months, the New York art community has seen several scandals involving these misrepresentations. These include the prosecution of James Stieglitz, who sold lithographic reproductions of paintings by Georgia O'Keeffe as if they were original works produced with her authorization, and the conviction of a group of dealers for selling fake Miró and Chagall lithographs based on

Continued p 11 col 3

Letters

Gentlemen:

Joan Miró has advised us that a fake edition of a set of his original lithographs is in circulation. The original lithographs were created by Miró in 1976, and were published in a limited edition signed and numbered 75 (in Arabic numerals) plus 25 HC (in Roman numerals) and 10 EA (all EA are on deposit at the Miró Foundation and the Maeght Foundation).

The fake lithographs are imperfect imitations of the original lithographs and bear the forged signature of Miró. They were sold as an edition (in Roman numerals) and 20 EA. They are printed on the same paper (Arches) and with identical dimensions (the larger 17 ¾ × 24 ½ inches, the smaller 14 ½ × 21 1nches) as the original lithographs.

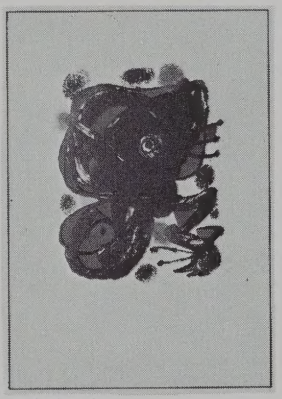
Whereas the original lithographs were untitled, the fake lithographs are known as "L'Annesse Heureuse" (the larger one) and "La Punaise Petite" (the smaller one). There are visible differences in color and design between the original and the fake editions; in particular the purple and yellow spheres of the larger lithograph, and the brown, orange and purple spheres of the smaller lithograph are much heavier, almost solid in the fake edition. Attached hereto are photos to assist in identifying the lithographs.

Anyone having information concerning the fake lithographs should contact the undersigned:
Arnold Herstand, Director
Galerie Maeght, U.S. Office
9 West 57th Street
New York, NY 10019

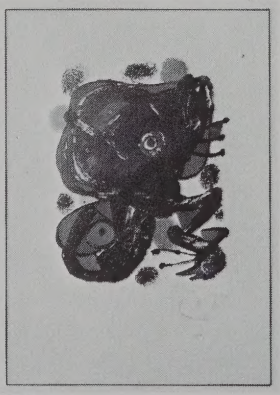
Continued p 12

original

fake



original



fake

Stolen Objects

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

The attributions of the works listed here have been documented as carefully as possible. Bibliographical references are included whenever they have been found. However, IFAR accepts no responsibility for the attribution of any work included in this list.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

1 GUSTON, Philip (b 1913). Untitled, 1958. Oil on Masonite. 68.6 × 96.5 cm. 81.204.2 Minneapolis, Mn. 17 Jun 81.

2 JACKSON, Harry (b 1924). The Satyr, the Strongman and the Dwarf, 1957. Oil on canvas. 90.2 × 69.9 cm. On a square pedestal at left is an unfinished sculpture of a satyr which points toward a standing strongman who has weights on the floor before him. At the strongman's right is a dwarf on crutches wearing a Napoleonic hat. *81.189. New York, NY. 1971.

3 KLINE, Franz (American, 1910-62). Untitled, 1947. Oil on board. 61 × 91.4 cm. 81.204.6. Minneapolis, Mn. 17 Jul 81.

4 RAUSCHENBERG, Robert (b 1925). Gold painting, 1950s. 25.4 × 25.4 cm. 81.204.9. Minnneapolis, Mn. 17 Jul 81.

5 RAUSCHENBERG, Robert (b 1925). Scripture, 1974. Mixed media on paper and fabric (combine drawing). 81.204.1. Minneapolis, Mn. 17 Jul 81.

6 TWOMBLY, Cy (b 1929). Untitled, 1963. Mixed media on canvas. 81.204.4. Minneapolis, Mn. 17 Jul 81.

7 TWOMBLY, Cy (b 1929). Two Untitled Drawings, 1970. Crayon and gouache on paper. 68.6 × 94 cm. 81.204.5. Minneapolis, Mn. 17 Jul 81.

8 WARHOL, Andy (American, b 1928). Flower Painting, 1964. Silkscreen on canvas. 122 × 122 cm. 81.204.3. Minneapolis, Mn. 17 Jul 81.

Dutch, 17th Century

9 van OSTADE, Adriaen (1610-84). Slaughtering a Pig in a Courtyard. Oil on wood. Approx 15.2 × 17.8 cm. Signed: A van Ostade. Ref: Hofstede de Groot, no 414 B. In front of a cottage men and children watch a butcher killing a pig. A woman catches the blood in a pan. Lightly drawn and well executed. Darkened yellow color. In a large, ornate gold frame. 81.184.2. Scarborough, NY. 24 Jun 81.

French, 19th Century

10 COROT, Jean-Baptiste-Camille (1796-1875). L'église de St. Lô. Gouache on paper. 43.5 × 35.5 cm. Not in Robaut catalogue. *81.177.4. Paris, France. 14 Jan 81.

11 LEBOURG, Albert Charles (1849-1928). La Seine et ses rives, 1895. Oil on canvas. 38.5 × 61.5 cm. View of the Seine with boats and buildings along both banks. *81.177.2. Paris, France. 14 Jan 81.

French, 20th Century

12 MANE-KATZ (b Russia, 1894-1962). Apocalyptic Horse, 1952. Oil on canvas. 50.8 × 66 cm. Dedicated: à Louis Zalamea bien amicalement. Dated on reverse: New York 1952. Blue-grey horse with white, red-orange and black. *81.9. New York, NY. Nov 80.

Italian, 17th Century

13 GHERARDINI, Alesandro (1655-1723). Madonna and Child with St. Joseph and St. John the Baptist. Oil on canvas. 132 × 94 cm. Madonna holds nude Christ on her lap. He looks at child St. John who stands on a sack and holds a stick in his hand. St. Joseph sits in background. *81.169. Los Angeles, Ca. Stolen before 1980.

Prints and Drawings

American, 20th Century

14 JUDD, Donald (American, b 1928). Drawings (two). Each approx 61 × 91.5 cm. Each signed and dedicated to George Shea and Gordon Locksley. 81.204.7. Minneapolis, Mn. 17 Jul 81.

15 MARDEN, Brice (American, b 1938). Two Grid Series Drawings. Beeswax on paper. 81.204.8. Minneapolis, Mn. Jul 81.

Sculpture

American, 20th Century

16 BEHL, Wolfgang (b Germany, 1918). Odalisque II, 1973. Bronze and walnut. 40.6 × 20.3 × 15.2 cm. No 1/6. Female nude seated on a walnut side chair She faces the back, her feet on the seat, her right hand grasping the chair back. *81.16.1. New York, NY.

17 BEHL, Wolfgang (b 1918). Odalisque on Anvil, 1978. Bronze and wood. 40.6 × 25.4 × 20.3 cm. No 1/6. Nude seated on a cushion on an anvil. *81.16.2. New York, NY.

18 HEBALD, Milton (b 1917). Gatepost Sphinx. Bronze. H 89.9 cm. *81.191. Brewster, NY. 26 Jun 81.

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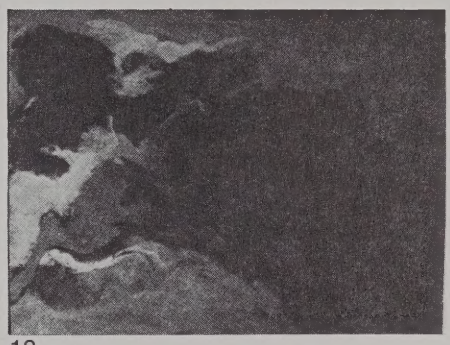

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Decorative Arts

Candlesticks, Candelabra, Lamps

19 GALLE, Emile (French, 1846-1904). Morning Glory Lamp. Colored pâte de verre. Pink and lavender morning glories on base and shade. 81.204.15. Minneapolis, Mn. Jul 81.

20 LARCHE, Raoul. Figure Lamp of Loie Fuller. Gilt bronze. H 43 cm. Cast from a model. 81.204.11. Minneapolis, Mn. Jul 81.

21 TIFFANY AND COMPANY (American, early 20th c). Lily Lamp. Glass and bronze. H 50 cm. Twelve lights with Favrile glass shades. 81.204.13. Minneapolis, Mn. Jul 81.

Clocks, Watches, Timepieces

22 American. Pocket Watch, 1834. Gold. Engraved in script "to C.W. Long from M.C. Swain." Marked M-3619. Hallmarked. 81.202.3. Washington, D.C. 7 Jul 81.

23 French. Mantel Clock. White alabaster case with gilt brass mounts. 20.3 × 12.7 × 41.3 cm. Prov: Edison National Historic Site, acc no 84, cat no 102, 574. Panel and dial painted in color in cherub and floral pattern. Square molded feet, classical maid pilasters, flaming urn and cherub driving butterfly finials. 81.131.2. West Orange, NJ. 23 Apr 81.

24 GROSCLAUDE, Auguste. Pocket Watch. Gold. Engraved: Auguste Grosclaude, no 12192, detached lever, 13 jewels. Belonged to W.T.G. Morton. *81.202.3. Washington, D.C. 7 Jul 81.

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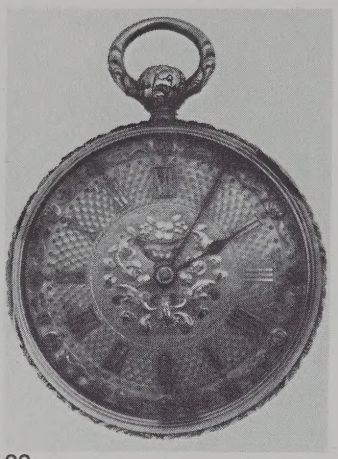

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25 TIFFANY AND COMPANY. Desk Clock. Gilt bronze case. H 16.8 cm. Prov: Edison National Historic Site, acc no 60, cat no 102, 831. Arched Shape. Conventional tree and leaf pattern in panels. 81.131. West Orange, NJ. 23 Apr 81.

Glass

26 FREUDENTHAL GLASSWORKS, (Austria, active 1716-1942). A collection of rare Bohemian glassware. All the items were marked with small handwritten labels at the time of the theft.
Arrangement of flowers. H 24 cm. No P31.
Basket made of greenish glass, with glass threads. H 19 cm. No P10.
Basket made of white/blue glass. H 20 cm. No P9.
Bottle with red/white cut glass. H 9.5 cm. No 354.
Wine Bottle, cut, painted in red. H 25 cm. No P1.
Wine Bottles (four), some with cut of bellied-jug type and a ring around the neck. H 25 cm. Nos D2-5.
Sugar Bowl with cover, red glass, garland ornament on belly. H 16 cm. No P36.
Cased Drinking Glass, cut. H 13 cm. No P4.
Covered Glass, letters "JM"; painted pattern of forget-me-not flowers and inscription "Aus Freundschaft". No 260.
Glass with an enamel painting with St. John Baptist; tin cover, ¼-gulden coin cast in at the bottom. No 71.
Drinking Glass, ancient shape with handle, with painted flowers in red/green and blue/white, and a white panel bearing the inscription "Zum Andenken." No 69.
Drinking Glass, with coin cast in (florin or gulden dated 1838). H 16 cm. No P5.
Drinking Glass, cut, with cover. H 13 cm. No P6.
Wine Glass, with red painting. No 203.
Wine Glass, painted in red; a landscape cut-in showing the surroundings to township Trawnkirchen. H 12 cm. No. 338.
Wine Glasses (ten), cut, height of each between 11 and 14 cm. Nos D6-D14.
Goblet, with red case showing three ovals with symbols for "belief," "hope", and "love", in between three crosses of leaves. Gold inscriptions and ornaments. Grip with five diamond shapes. No P40.

Beer Serving Jug, cut, with star pattern. H 25 cm. No P11.
Jug with Handle, blue, the letters "JK" engraved. H 20 cm. No 365.
Juglet, Painted. H 11 cm. No D81.
Cross-road Lantern, with oil lamp; the reverse side of red glass. H 16 cm. No 349.
Beer Tumbler, cut, with tin cover. Four balls each in the upper and lower part; in the center part three oval cuts connected with crosses. H 31 cm. No 31.
Beer Tumbler with letters "FL" engraved, with tin cover. H 17 cm.
Beer Tumbler with letters "RS 39" engraved, with tin cover. H 17 cm.
Beer Tumbler with letters "TF" engraved, with tin cover. H 14 cm.
Tumbler, ruby glass, colored inside, with handles and small spout. The upper part has sixteen white threads spun around; in the belly waves of two white threads covered with glass. Ornate glass foot. H 18.5 cm. No 25.
Vase, enamel painting in red, green and blue; the top part in shape of four leaves. H 30 cm.
Vase, Hyalith (blackglass), decorated with a snake. H 29 cm. No 154.
Vase, ruby, with leaves. H 13 cm. No 323.
Flower Vase, blue, upper part and bottom melted together. H 34 cm.
Flower Vase, blue, with foot. H 34.5 cm.
*81.164.131. Attergau, Austria. 10 Aug 80.

27 GALLE, Emile (French, 1846-1904). Elephant Vase. Pâte de verre. H 38 cm. Elephants circling brownish glass vase with a palm tree. 81.204.14. Minneapolis, Mn. Jul 81.

28 LALIQUE, René (French, 1860-1945). Serpent Vase. Molded glass. Purplish color. 81.204.12. Minneapolis, Mn. Jul 81.

29 STEUBEN. Bowl and Candlesticks. Glass. Bowl diam 38 cm; candlestick h 25 cm. Applejade green and opaline glass. 81.204.16. Minneapolis, Mn. Jul 81.

Jewelry

30 English, 19th Century. Earrings (pair), 1860s. Gold. Victorian drop earrings in an oval shape mounted with blue enamel and natural pearls with a gold fringe decoration. *81.192. 2a-b. New York, NY. 28 Feb 81.

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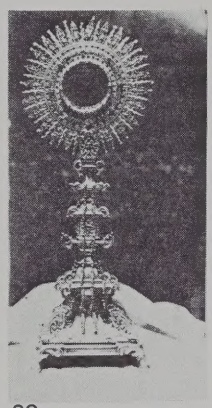
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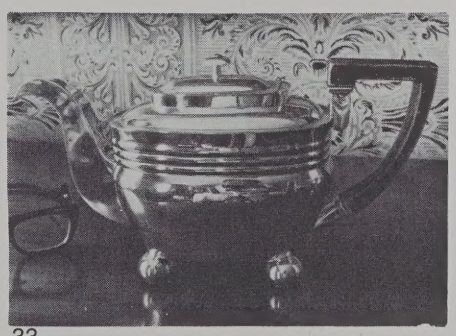
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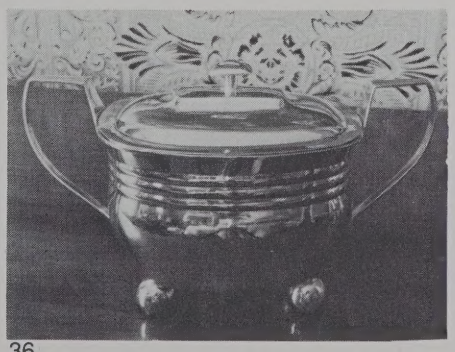
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31 French, 20th Century. Pin and Pendant, ca 1900. 14k gold on mother-of-pearl. Inverted teardrop shape surrounded by diamonds. In the middle is a flower basket made of amethysts, gold enamel and diamonds. *81.192.1. New York, NY. 28 Feb 81.

Liturgical Objects

32 Peruvian Colonial. Monstrance. Gold and silver adorned with pearls and diamonds. H 1.2 m, wt 5 kg. Sunburst surrounds circular reliquary box. On a footed base with a five-tiered tapering stem. *81.136. Lima, Peru. 9 Jan 81.

Silver, American

33 American, 19th Century. Coffee Pot, 1826. Silver. 17.8 × 12.7 × 12.7 cm. Bears no hallmarks. 81.201.1. Ambridge, Pa. 2 Jul 81.

34 American, 19th Century. Tea Pot, 1825. Silver. 15 × 12.7 × 12.7 cm. Smaller version of Coffee Pot. Bears no hallmarks. 81.201.2. Ambridge, Pa. 20 Jul 81.

35 American, 19th Century. Creamer, 1825. Silver. 7.6 × 12.7 × 10 cm. Bears no hallmarks. *81.201.3. Ambridge, Pa. 20 Jul 81.

36 American, 19th Century. Sugar Bowl, 1825. Silver. 11 × 14 × 11 cm. Bears no hallmarks. *81.201.4. Ambridge, Pa. 20 Jul 81.

37 American. Etched Glass Bottle with sterling silver overlay. H 7.6 cm. Two hallmarks. Scratched on rim: K-33291. Prov: Edison National Historic Site, acc no 334, cat no 116661. Silver base and stopper rim and handle, decorated with a relief of feathers, flowers, scrolls. Design etched in the glass repeats the silver pattern. 81.131.50. West Orange, NJ. 23 Apr 81.

38 American. Clear Glass Ointment Jar with sterling silver top. H 5.1 cm. Hallmarked: Flag with F & B initials. Prov: Edison National Historic Site, acc no 334, cat no 116652. The top is slightly rounded, set with a faceted purple glass stone and has a bas relief band of scrolls, flourishes, and flowers. Sides of glass are cut into flat panels. 81.131.52. West Orange, NJ. 23 Apr 81.

39 American. Box and Cover. Sterling silver. 6.4 × 5.6 × 5.6 cm. Hallmark on bottom: S. Embossed: Sterling/2316. Prov: Edison National Historic Site, acc no 334, cat no 116830. Curved sides give it a semi-star shape. 81.131.39. West Orange, NJ. 23 Apr 81.

40 BLACK, STARR AND FROST. Vase. Sterling silver. H 47.6 cm. Inscribed: From his Friends and Associates of the Pioneering Days at "Old 65" Fifth Avenue, New York. Prov: Edison National Historic Site, acc no 193, cat no 105, 087. 15-pint capacity. Inverted pyriform on a circular molded base in a leaf and acorn pattern. Two scroll molded handles with wreath, leaf and berry pattern. 81.131.40. West Orange, NJ. 23 Apr 81.

41 GORHAM SILVER COMPANY (Providence, RI). Salt and Pepper Shaker. Sterling silver. No 208. Prov: Edison National Historic Site, acc no 193, cat no 105, 209-210, 216. Urn-shaped. 81.131.38. West Orange, NJ. 23 Apr 81.

42 GORHAM SILVER COMPANY (Providence, RI). Etruscan Pattern Flatware. Silver. Eight place settings of eight pieces each including teaspoon, coffee, dessert and ice cream spoons, salad and luncheon forks, butter and dinner knives. Also included were twenty serving pieces. Most monogrammed with an S. Later additions include six iced teaspoons monogrammed with a P and five soup spoons unmonogrammed. 81.194.2. New York, NY. 15 Jul 81.

43 JACCARD, Mermac. Card Tray. Sterling silver. Oval 15.2 cm. Monogrammed. No 500. Prov: Edison National Historic Site, acc no 193, cat no 105, 129. Floral and rocaille borders. Mask and cherub pattern. Pierced and in répoussé. 81.131.7. West Orange, NJ. 23 Apr 81.

44 REVERE, Paul, Sr. (1702-54). Porringer, ca 1740. Sterling silver. L 5.4 cm; 13.9 × 20.6 cm (including handle). Signature is worn. Engraved with script "F" in handle. Stamped on handle: "P. Revere" in script, in shaped-top cartouche. Marked on inside with similar cartouche. Pierced, decorative handle on flat, round bowl. *81.205.6. Lorton, Virginia. Jul 81.

45 STARR, Theodore B. (New York, NY). Button Hook. Sterling silver. L 19.1 cm. Monogrammed MME. Prov: Edison National Historic Site, acc no 334, cat no 116739. Lightly etched flowers and scrolls decorate the handle. 81.131.59. West Orange, NJ. 23 Apr 81.

44

46 STARR, Theodore B. (New York, NY). Clothesbrush. Sterling silver. Length 17.8 cm. Monogrammed MME. Engraved at the edge F & E. Stamped Theodore B. Starr, Inc. Sterling 2804x. Prov: Edison National Historic Site, acc no 334, cat no 116738. Elongated oval with gray-green bristles. Etched flowers and scrolls decorate the back. 81.131.58. West Orange, NJ. 23 Apr 81.

47 STARR, Theodore B. (New York,NY). Cut glass Powder Jar with Silver Lid. H 8.3 cm, bottom diam 6.3 cm. Engraved MME. July 6 1905. 3 Hallmarks: lion, anchor, and initial. Stamped: Sterling S3164. Prov: Edison National Historic Site, acc no 334, cat no 116883. Sunburst cut into bottom. Curved vertical lines with horizontal accents decorate the sides. The lid has a high relief of roses, flourishes, and ruffles. 81.131.56. West Orange, NJ. 23 Apr 81.

48 STARR, Theodore B. (New York, NY). Cut-glass Ointment Jar with Sterling Lid. H 7.6 cm, bottom diam 8.9 cm. Monogrammed MME. Engraved on rim of lid L & C. Marked on rim Theodore B. Starr, Inc, Sterling 2834x. Prov: Edison National Historic Site, acc no 334 cat no 116878. Floral design on sides and sunburst design on bottom of glass. Lid is decorated with lightly etched flowers which frame the monogram. 81.131.54. West Orange, NJ. 23 Apr 81.

49 STARR, Theodore B. (New York, NY). Glass Bottle with Sterling Top. H 6.7 cm, base diam 3.8 cm. Monogrammed on top MME. Prov: Edison National Historic Site, acc no 334, cat no 116881. Under the silver top is a ground glass stopper. 81.131.62. West Orange, NJ. 23 Apr 81.

50 STARR, Theodore B. (New York, NY). Glass Powder Jar with Sterling Top. H 4.4 cm. Monogrammed MME. Engraved on edge of lid I & G– M & E. Stamped on lid Theodore B. Starr, Inc. Sterling 2823x. Prov: Edison National Historic Site, acc no 334, cat no 116682. Top of lid lightly etched with flowers and scrolls. Jar edges cut into panels. 81.131.55. West Orange, NJ. 23 Apr 81.

51 STARR, Theodore B. (New York, NY). Hairbrush. Sterling silver backing and handle. L 13.5 cm. Monogrammed MME. Stamped on handle Theodore B. Starr, Inc. Sterling 2803x J. & m. T.E.S. Prov: Edison National Historic Site, acc no 334, cat no 116737. Lightly etched flowers and scrolls decorate the back. Soft yellow bristles. 81.131.57. West Orange, NJ. 23 Apr 81.

52 STARR, Theodore B. (New York, NY). Hand Mirror. Sterling silver. L 19.7 cm, diam 14 cm. Monogrammed MME. On back of ring handle Dec 1906. 3 hallmarks. Marked Sterling C 360. Prov: Edison National Historic Site, acc no 334, cat no 116603. Back in engraved with floral and scroll design. Ring handle joins the mirror with a floral flourish. 81.131.48. West Orange, NJ. 23 Apr 81.

53 STARR, Theodore B. (New York, NY). Nail File with Silver Handle. Sterling silver. L 16, cm. Monogrammed MME. Faintly embossed Theodore B. Starr, Inc Sterling 2814x. Prov: Edison National Historic Site, acc no 334, cat no 116821. The handle is decorated with lightly etched flowers and leaves. The blade shows a hopping hare. 81.131.63. West Orange, NJ. 23 Apr 81.

54 STARR, Theodore B. (New York, NY). Shoe Horn. Sterling silver. L 14 cm. Inscribed MME, July 6th, 08. Hallmark star. Marked Theodore B. Starr New York Sterling 2. Prov: Edison National Historic Site, acc no 334, cat no 116825. Deocrated with very lightly etched flowers and scrolls. 81.131.64. West Orange, NJ. 23 Apr 81.

55 STARR, Theodore B. (New York, NY). Shoe Horn. Sterling silver. L 20 cm. Monogrammed MME. Stamped Theodore B. Starr, Inc. New York Sterling 2847x. Prov: Edison National Historic Site, acc no 334, cat no 116805. Handle is decorated with lightly etched flowers. 81.131.60. West Orange, NJ. 23 Apr 81.

56 STARR, Theodore B. (New York, NY). Stamp Box. Sterling silver. 9.5 × 4.1 × 1.3 cm. Hallmark stamped on bottom Sterling 2 Theodore B.Starr. Prov: Edison National Historic Site, acc no 334, cat no 116656. Rectangular. Hinged lid decorated with a bas relief of roses, tulips, blackeyed susans, and scrolls. Interior is divided into four slanted compartments. 81.131.49. West Orange, NJ. 23 Apr 81.

57 TIFFANY and COMPANY, (New York, NY). Card Tray, 1886-1911. Sterling silver. diam 20.3 cm. Monogrammed. Prov: Edison National Historic Site, acc no 193, cat no 105,137. Chased floral pattern border. 81.131.34. West Orange, NJ. 23 Apr 81.

58 TIFFANY AND COMPANY (New York, NY). Persian Pattern Flatware. Silver. Twenty-four place settings consisting of a teaspoon, cream soup spoon, soup spoon, salad, luncheon and dinner forks, and luncheon, dinner, fish and butter knives. There were some nut picks and nutcrackers. All monogrammed with three initials. 81.194.1. New York, NY. 15 Jul 81.

59 TIFFANY AND COMPANY, (New York, NY). Vase, 1886-1911. Sterling silver. H 24.1 cm. Monogrammed and dated 1886-1911. Prov: Edison National Historic Site, acc no 193, cat no 105,167. Ruffled trumpet shape. Floral spray pattern in répoussé. 81.131.35. West Orange, NJ. 23 Apr 81.

60 TIFFANY AND COMPANY, (New York, NY). Vase, 1921. Sterling silver. H 29.3 cm. Inscribed Our Regent Mina Miller Edison. From Essex Chapter, D.A.R. 1921. Prov: Edison National Historic Site, acc no 193, cat no 105, 166. Octagonal trumpet shape. Etched and enameled floral pattern in colors. 81.131.36. West Orange, NJ. 23 Apr 81.

61 TIFFANY AND COMPANY, (New York, NY). Pepper Shakers (two). Sterling silver. H 12.1 cm. No 727. Prov: Edison National Historic Site, acc no 193, cat no 105,197 and 105,198. Urn-shaped with floral pattern in répoussé. Monogrammed. 81.131.27-28. West Orange, NJ. 23 Apr 81.

62 TIFFANY AND COMPANY. Punch Bowl. Silver. Approx h 45.7 cm, diam 54.7 cm. On a pedestal base with a floral border around top and base. 81.194.2. New York, NY. 15 Jul 81.

63 TIFFANY AND COMPANY, (New York, NY). Salt Dishes (two). Sterling silver. No 5848M-2887. Prov: Edison National Historic Site, acc no 193, cat no 105,183 and 105,184. Triangular lobed shape. 81.131.23-4. West Orange, NJ. 23 Apr 81.

64 TIFFANY AND COMPANY (New York, NY). Tea Pot. Sterling silver. H 15.2 cm. Initials "MM" blend into the design. Embossed on bottom Tiffany & Co. 6400 Makers 8693 Sterling-sliver 1925-1000 M. Prov: Edison National Historic Site, acc no 334, cat no 116656. Hinged lid with four sculptured heads at its corners with a handle shaped like an urn of flowers. The body is decorated with high-relief. 81.131.51. West Orange, NJ. 23 Apr 81.

Silver, English

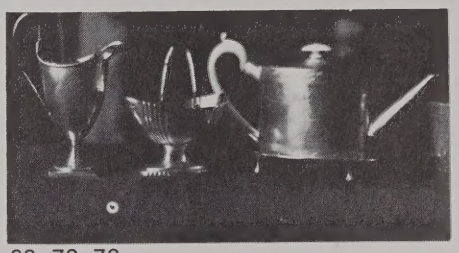
65 BATEMAN, Hester (London). Teaspoons, 1785-87. Silver. L 12.4 cm. "Five o'clock tea" spoons of the same design but differently marked. Six have M; four have a lion rampant crest; two are unmarked. Three of twelve were stolen. *81.205.12a-c. Lorton, Va. Jul 81.

66 BATEMAN, Hester (London). Tea Pot and Sugar Bowl, 1789-90. Silver. Tea pot h 21.6 cm, base diam 8.6 cm; sugar bowl h 14.6 cm. Reverse pear-shaped body, leaf detail on lower part above plain base. Teapot has wooden handle, crest on side. Sugar bowl matches teapot, with Mason crest. Loose lid to sugar bowl was not stolen. *81.205.4. Lorton Va. Jul 81.

67 Birmingham, England. Card Tray. Silver. 20.3 × 20.3 cm. Prov: Edison National Historic Site, acc no 193, cat no 105,135. Serpentine wave pattern. Reeded border. 81.131.37. West Orange, NJ. 23 Apr 81.

68 CHAWNER, Thomas (London). Jug, ca 1785-6. Silver. H 17.8 cm. Helmet body, square pedestal base, high-arch, loop handle (poorly repaired). Engraved monogram "T.A.G.", beading on foot and lip. *81.205.14. Lorton, Virginia. Jul 81.

69



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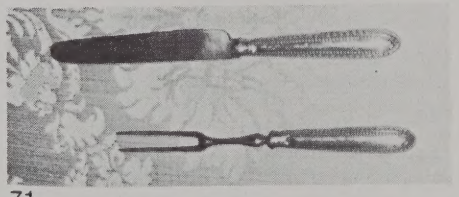

71

69 DENZILOW, J. (London). Tea Caddy, 1784-5. Silver. Base 12.4 × 16.8 cm; top 8.25 × 12.4 cm, h 13.3 cm. Flat bottom, oval hinged cover with cast urn finial. The Mason crest represented by lion with four feet on ground looking backward. "Republica Semper" ornately bordered with floral festoons. Part of a three-piece tea set. *81.205.1. Lorton, Virginia. 19 Jul 81.

70 DENZILOW, John (London). Tea Pot, 1792-3. Silver and bone. 13.6 cm × 27.6 × 9 cm. Bone handle and finial, eliptical drum body, straight spout, hinged lid, Duke of Rutland crest on side. *81.205.16. Lorton, Virginia. Jul 81.

71 English, 18th Century. Knives (two) and Forks (three). 1775-8. Silver. Forks 17.9 × 1.9 cm; knives 21.3 × 1.9 cm. Marked H.J. Warren/Bath and maker's mark on handles SI. From a set of twelve. Knives with silver handles and steel blades; forks with silver handles and steel two-tined ends. *81.205.17. Lorton, Virginia. Jul 81.

72 English, 18th Century. Mixing Bowl, 1749. English silver. H 10.2 cm, h with lid 12.1 cm. Reverse pear shape, with loose domed lid. *81.205.11. Lorton, Virginia. Jul 81.

73 English. Sugar Basket, ca 1795-6. Silver. H 14.9 cm. Full set of London marks for 1795-6. Engraved ownership date, 1860s. Fluted oval body, oval pedestal base, swing handle. Maker's mark is "RI". *81.205.15. Lorton, Virginia. Jul 81.

74 IRISH, 18th Century. Tea Caddy Spoon, ca 1789. Silver. L 6.3 cm. Shallow, shell-shaped. Plain, short handle. *81.205.8. Lorton, Virginia. Jul 81.

75 LAMBE, George (London). George I Kettle, Stand and Lamp, 1718-19. Silver. *81.198.1-3. Cambridge, Ma.

76 MUNNS, John (London). Sugar Nipper, ca 1755. L 12.4 cm. Marked E & S. Scroll body, shell grips. 81.205.13. Lorton, Virginia. Jul 81.

77 PRIEST, John and CARTER, John (English). Candlestick, ca 1756-8. Silver. H 27.3 cm; side of base 12.1 cm. One of a set of four. Square base, gadroon edge, baluster shaft, acanthus leaf at base with gadrooning at turnings, removable nozzles with gadrooned rims. *81.205.5. Lorton, Virginia. Jul 81.

78 ROGERS, Robert (English). Waiter, ca 1754. Silver. Diam 20 cm. Engraved with crest in center. George II style. Raised, 12-sided, shaped border, beaded; outlined on flat surface. Festoons of husks alternating between acanthus and roses. Three claw and ball feet. *81.205.7. Lorton, Virginia Jul 81.

79 Shefield. Snuffer and Tray, ca 1790. Silver and copper. Snuffer 17.1 cm; tray 26.7 × 8.9 cm. Scissors-type snuffer; oval, boat-shaped tray with raised sides pierced at each end. Pierced modified "Prince of Wales" feathers in diamond shape. *81.205.9. Lorton, Virginia. Jul 81.

80 TAYLOR, Samuel (London). Pair of Tea Caddies, 1749. Silver 5.4 × 8.25 × 12.4 cm. Plain, slightly oval with loose lids. Case was not stolen. *81.205.10a-b. Lorton, Virginia. Jul 81.

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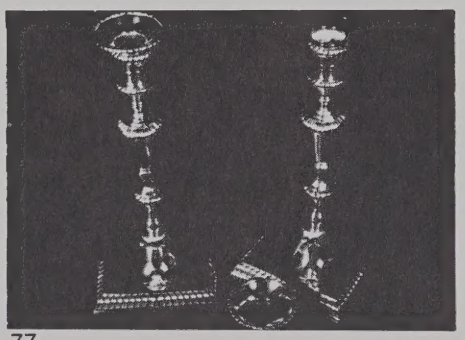

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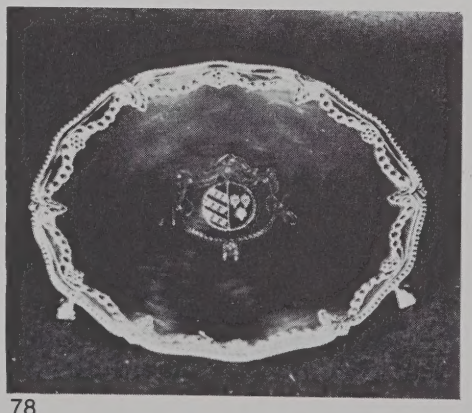

78

81 WHYTE, David and HOLMES, William (English). Coffee Pot, ca 1784. Silver. H 30.5 cm, base diam 10.8 cm. Unregistered mark on pot. Baluster form, floral répoussé on base, body and domed hinged lid, crest in cartouche on side, scrolled wooden handle, cast Chinese figure finial not original. *81.205.2. Lorton, Virginia. Jul 81.

Silver, European

82 Augsburg, 16th Century. Covered Goblet. Silver. Approx h 45.7 cm. Pineapple-shaped cup, stem in shape of an angel, cover surmounted by a brass miniature urn. 81.184.1. Scarborough, NY. 24 Jun 81.

83 JENSEN, Georg (Copenhagen, Denmark). Grape Scissors. Silver. Grape pattern. 81.194.4. New York, NY. 15 Jul 81.

84 PUIFORCAT, Jean (French, 1897-1945). Bowl. Silver with Maccassar woods base. H 20 cm, diam 25 cm. 81.204.10. Minneapolis, Mn.Jul 81.

Silver, Japanese

85 Japanese, 19th Century. Tea Pot, Creamer, and Sugar Bowl. Silver. Tea pot h 14 cm. *81.203.1-3. New York, NY. Jul 81.

Antiquities

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Middle Eastern

86 Mesopotamian. Saw, ca 2500 BC. Gold. Approx 26 × 6 cm. Ref: C.L. Woolley, Ur Excavations, vol II, The Royal Cemetery, 1934, pl 158, p 303. Prov: Royal Cemetery at Ur. Feather-shaped with a narrow tang. Flat. *81.195. Philadelphia, Pa. 14 Jul 81.

Pre-Columbian

87 Frog. Mexican jade. 28 × 2.54 cm. 81.204.22. Minneapolis, Mn. Jul 81.

88 Male Figure. Rock crystal. 7.6 × 4.1 cm. Seated with hand held across knees. 81.204.21. Minneapolis, Mn. Jul 81.

89 Mask. Calcified stone. 5.7 × 5.4 cm. Pierced on forehead and ears. 81.204.20. Minneapolis, Mn. Jul 81.

90 Mexican. Figure of a Man. Hard stone. Approx 11.7 × 4.8 cm. Standing figure with arms held downward, carved in a light blue-green stone. 81.204.17. Minneapolis, Mn. Jul 81.

91 Mexican. Figure of a Man. Hard stone. Approx 7.9 × 4.1 cm. Seated with hands clasped at knees. Carved in a dark green stone. 81.204.18. Minneapolis, Mn. Jul 81.

92 Mexican. Jaguar Face Mask. Mottled jade. 14 × 8.9 cm. 81.204.19. Minneapolis, Mn. Jul 81.

Ethnographic Objects

American Indian

93 TLINGIT (Northwest Coast). Mosquito Mask. 81.204.44. Minneapolis, Mn. Jul 81.

Polynesian

94 MAORI (New Zealand). Cloak Pin. Creamy white pig ivory. L 6.2 cm. Marked 77/120/2 in black ink. Crescent-shaped with a small hole at the tip. *81.193.14. Palmerston North, New Zealand. 29 Mar 81.

95 MAORI (New Zealand). Mere (short club). Nephrite. L 33 cm. W at wide end 9.2 cm; w at narrow end 3.7 cm. Marked 78/142/1 in white ink. In a dark mottled greenstone with 5 ridges and a hole on top narrow end. There is a chip in the stone at its rounded base. *81.193.24. Palmerston North, New Zealand. 29 Mar 81.

96 MAORI (New Zealand). Mere. Nephrite. L 38.5 cm. Marked D75/34 in white ink. The greenstone is dark at the bottom and slightly faded at top. A leather strap is strung through a hole at top under six ridges in the upper handle. *81.193.25. Palmerston North, New Zealand. 29 Mar 81.

97 MAORI (New Zealand). Pendant. Bowenite. L 9 cm. Marked D75/40/7 in white ink. Pale greyish green with a suspension hole at the top. *81.193.8. Palmerston North, New Zealand. 29 Mar 81.

98 MAORI (New Zealand). Pendant. Bowenite. L 10 cm. Marked vertically B. Coll 77 in black ink. A pale green, very glassy stone with dark flecks, shaped like a long and narrow whale's tooth. *81.193.9. Palmerston North, New Zealand. 29 Mar 81.

99 MAORI (New Zealand). Pendant. Bowenite. L 9.1 cm. Marked D75/40/8 in white ink. Pale flecked greenstone with suspension hole at top. *81.193.10. Palmerston North, New Zealand. 29 Mar 81.

100 MAORI (New Zealand). Pendant. Bowenite. L 11.5 cm. Marked D75/40/9 in white ink. A long form, rounded at ends, of light green color with dark flecks and a hole at the top. *81.193.11. Palmerston North, New Zealand. 29 Mar 81.

101 MAORI (New Zealand). Pendant. Nephrite. L 3.2 cm. Marked 489/12 in white ink. A well polished dark greenstone, tear-drop shaped, with suspension hole. *81.193.12. Palmerston North, New Zealand. 29 Mar 81.

102 MAORI (New Zealand). Pendant. Nephrite. 9.3 × 1 cm. Marked 74/368/1. Elongated greenstone with rounded ends and an off-center hole at one tip. *81.193.2. Palmerston North, New Zealand. 29 Mar 81.

103 MAORI (New Zealand). Pendant. Nephrite and gold. L 12.7 cm. Marked D75/40/10. Greenstone cylinder with a hole at top and a scalloped gold band around center. *81.193.3. Palmerston North, New Zealand. 29 Mar 81.

104 MAORI (New Zealand). Pendant. Nephrite. 11.7 x1.8 cm. Marked 74/367/1 in white ink. Smoothly polished elongated form with a suspension hole at top and an off-center point at bottom. *81.193.4. Palmerston North, New Zealand. 29 Mar 81.

105 MAORI (New Zealand). Pendant. Nephrite. L 17.8 cm. Marked D75/40/5. Highly polished greenstone, pointed at both ends with a suspension hole at top. *81.193.5. Palmerston North, New Zealand. 29 Mar 81.

106 MAORI (New Zealand). Pendant. Nephrite. L 12.5 cm. Marked 77/6 in white ink. An irregularly shaped narrow form with uneven edges; blunt point at one end. *81.193.6. Palmerston North, New Zealand. 29 Mar 81.

107 MAORI (New Zealand). Pendant. Nephrite and gold. L 13.5 cm. Marked D75/40/6 in white ink. Greenstone with rounded tip and gold cap with a double ring attachment. *81.193.7. Palmerston North, New Zealand. 29 Mar 81.

108 MAORI (New Zealand). Pendant. Nephrite and gold. 9 × 1.6 cm. Marked D75/40/4 in white ink. Greenstone cylinder rounded at base with a gold cap with a ring on top at the upper end. *81.193.1. Palmerston North, New Zealand. 29 Mar 81.

109 MAORI (New Zealand). Pendant. Shark's tooth. L 3 cm. Marked B coll 396 in black ink and K on a sticker. Suspension hole is broken and a crack runs along length of item. *81.193.23. Palmerston North, New Zealand. 29 Mar 81.

110 MAORI (New Zealand). Tiki. Nephrite. L 6.3 cm. Marked D75/35 in white ink. Limbs folded into body and head turned 90 degrees to the viewer's left, with a suspension hole in upper cheek. *81.193.15. Palmerston North, New Zealand. 29 Mar 81.

111 MAORI (New Zealand). Tiki. Nephrite. L 8.2 cm. Marked D75/40/2 in white ink. Greenstone stylized figurine, irregularly carved with a suspension hole at top. There may be tiny traces of red sealing wax in eyes. *81.193.16. Palmerston North, New Zealand. 29 Mar 81.

112 MAORI (New Zealand). Tiki. Nephrite. H 5.4 cm. Marked D76/20/1 in white ink. Fragmentary. Head tilted to viewer's left; arms and legs suggested. The right position and suspension hole are broken. *81.193.17. Palmerston North, New Zealand. 29 Mar 81.

113 MAORI (New Zealand). Tiki. Nephrite. H 9.3 cm. Irregular figurine with thick arms, no body and an elongated head. Dark greenstone is very worn, smooth and thick with no holes. *81.193.18. Palmerston North, New Zealand. 29 Mar 81.

114 MAORI (New Zealand). Tiki. Nephrite. L 14-16 cm. Marked M.E. 12922. Figurine with head tilted to viewer's left with a suspension hole at top of forehead and red sealing wax in left eye. *81.193.19. Palmerston North, New Zealand. 29 Mar 81.

115 MAORI (New Zealand). Tiki. Nephrite. 12 × 7.4 cm. Marked Y3202 in white ink. Greenstone figurine with face tilted to the viewer's left. Head and body are of equal size. *81.193.20. Palmerston North, New Zealand. 29 Mar 81.

116 MAORI (New Zealand). Tiki. Nephrite. 9 × 5 cm. Marked 7/5/21 in white ink. Greenstone figurine. Hands are suggested, folded across abdomen. A stylized, notched waist is seen. *81.193.21. Palmerston North, New Zealand. 29 Mar 81.

117 MAORI (New Zealand). Tiki. Nephrite and sealing wax in eyes. 8.2 × 5 cm. Marked D75/40/3 in white. 81.193.22. Palmerston North, New Zealand. 29 Mar 81.

118 MAORI (New Zealand). Toggle. Cream-colored bird bone. 9.5 × 1.6 cm. Marked 77/120/1 in black ink. Long with straight sides, 25 and 29 notches respectively at either end, with a hole in the center. This item is used to fasten a pendant around the neck. *81.193.13. Palmerston North, New Zealand. 29 Mar 81.

Oriental Art

Chinese

119 Chinese Export, 19th Century. Tobacco Leaf Dinnerware. L 24.5 cm. Soup tureen, two covered vegetable dishes, and four plates. 81.204.23-25. Minneapolis, Mn. Jul 81.

Japanese, Paintings

120 Edo Period, 18th Century. Scrolls (two). Mounted on ecru and brown silk with ivory finials. Calligraphy of court officials. Calligraphy indicates the exchange of poems on a festive occasion. 81.204.41. Minneapolis, Mn. Jul 81.

121 SOTATSU, Tawaraya (1576-1643). Batanzu Peonies. Painting on silk, mounted in a scroll. W 76 cm. With calligraphy. 81.204.39. Minneapolis, Mn. Jul 81

122 SOTATSU, Tawaraya (1576-1643). Edamane Zu (the green soybean). Painting on silk mounted on a scroll. W 76 cm. Pastel colors. 81.204.38. Minneapolis, Mn. Jul 81.

123 SOTATSU, Tawaraya (1576-1643). Renchi Zu (lotuses). Painting on silk mounted on a scroll. W 76 cm. Calligraphy at the top of the picture. 81.204.40. Minneapolis, Mn. Jul 81.

124 Tokugawa Period, 17th Century. Scroll. Mounted on three shades of flowered green silk. Very fine calligraphy relating to poems at the Imperial Court on congratulatory occasions. 81.204.43. Minneapolis, Mn. Jul 81.

125 YUSHO, Caiho (1533-1617). Scrolls (three). Sparse greenery with calligraphy of Muromachi Period. 81.204.42. Minneapolis, Mn. Jul 81.

Miscellaneous

Americana

126 George Washington's Teeth, 1795. Gold and Ivory. On loan to Smithsonian Institution since 1965 from the University of Maryland Dental School. Stolen along with another set of 19th-century dentures. 81.202.1. Washington, D.C. 7 Jul 81.

Arms and Armor

127 ELGIN (American). Naval Boarding Pistol and Holster, 18th c. Barrel and frame no 3635; blade no 35-43. Cap and ball pistol with knife in a black leather holster. 81.190.1-2. Sag Harbor, NY. 4 Jul 81.

128 Swedish, 17th Century. Military Swords, 1685-1700. Metal. Prov: General I. Thord-Gray. Total of 18. List available. 81.200.2. Philadelphia, Pa. 5 Jun 81.

Coins

129 Swedish, 15th-16th Century. Copper. Coins. 3.55 cm. Six square coins: three dated 1626, and three dated 1500. Four round copper coins dated 1627, 1656, 1661, 1664. 81.200.1. Philadelphia, Pa. 5 Jun 81.

Continued from p 1 col 2

gallery and that all Mr. Nemati wanted was to get his goods back. He promised not to prosecute if this took place. The brother said that sounded reasonable and promised to have the rugs delivered to the Madison Avenue gallery. Nemati went there to wait.

He waited until he received a telephone call from a friend who has a shop in the rug market. The friend reported that the brother, on second thought, was afraid to bring the rugs to Nemati's Madison Avenue gallery, but would deliver them to his own shop. Nemati returned to the market and waited, with four plain-clothes detectives, in the back room of his friend's shop, for the delivery to take place. The brother arrived without the rugs and demanded payment. He claimed that the goods had been bought innocently. He said he was happy to return them, but he should be paid.

This made Nemati's friend angry. He believed this man knew the rugs were stolen. Now, to ask for payment required incredible nerve. Not too delicately, he persuaded the man that crime does not pay, while the detectives and Mr. Nemati sat quietly in the back room. The brother said that the rugs were outside in the car and that he would bring them up, but Nemati's friend insisted on going to get them. As the men went down the elevator, the detectives took the stairs to the street and positioned themselves strategically. In the car were all the stolen rugs, including the Amoghli Mashad.

End of case, but not quite. Mr. Nemati spent the next several hours proving to the police that he, in fact, owned the rugs. For the police to release recovered property, the legal owner must show some proof of title, a fact that impedes many art owners from getting their property back, even after it is identified. Fortunately, Mr. Nemati's rugs were well catalogued and documented.

Meanwhile, down in the rug market, it's business as usual; no arrests, no prosecution, no one blames anyone else. *Lucy K. Evans*

Continued from p 1 col 3

Galerie Maeght editions. Also recently exposed was a scandal involving the misleading sale by a publisher of collotype reproductions based on prints by Currier and Ives.

The proposed law provides that the sale of any "limited edition" print executed after the passage of the law constitutes an express warranty on the part of the seller. It also requires that the seller warrant that the number of proofs made for an edition does not exceed a reasonable number.

For prints executed before passage of the law, less stringent documentation is required at the time of sale. The bill specifically eliminates from its jurisdiction sculptures and other works of art issued in multiples. According to Gustave Harrow, the Assistant Attorney General who drafted the bill, legislation in this related area will follow if the current bill succeeds.

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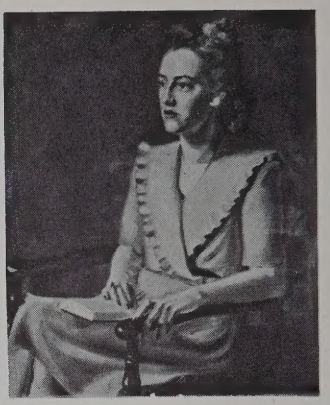

Dear IFAR:

The other day I was looking through the catalogue of a Sotheby Parke Bernet sale in Los Angeles (June 23, 1981) and I came across a painting for sale which I believe to be misattributed to Raphael Soyer. I am a former model of Mr. Soyer's and have maintained an interest in his style and technique through the years. I enclose a photo of the painting, The Recital. It appears on page 220 of the catalogue.

My reasons for doubting the authenticity of this work follow. First of all, the woman herself seems rather more high-toned than most of Soyer's models. Her clothes are dressy and have been painted with an attention to detail which is not at all typical of Soyer's work. Her features are very clearly defined, and the brushwork imparts a hard-edged quality which is quite unlike any R. Soyer treatment I have ever seen. Furthermore, Soyer typically places his models in rather plain, modest settings, whereas this lady is sitting in a fancy chair with carved armrests painted with a precision not characteristic of his style.

I would be most grateful if someone at your Foundation were able to resolve my suspicions about this painting's authorship.

Sincerely,
Susan Pettibone
New York, NY

IFAR Replies:
Dear Ms. Pettibone:

We forwarded your letter and the photo to Raphael Soyer, who confirmed your suspicions. He denies that he painted The Recital. His representative contacted Sotheby Parke Bernet, and the work was withdrawn from the sale.